



UNDER THE IMMEDIATE PATRONAGE OF  
**HER MOST GRACIOUS MAJESTY,**  
 AND HER R. H. THE DUCHESS OF KENT.

# THE MUSICAL WORLD,

A WEEKLY RECORD OF  
*Musical Science, Literature, and Intelligence.*

To know the cause why music was ordained  
 Was it not to refresh the mind of man,  
 After his studies or his usual pain?  
 Then give me leave to read philosophy,  
 And, while I pause, serve in your harmony.  
 Taming of the Shrew.

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ABOUT twelve months have elapsed since *The Museum*, or Philharmonic Society of Salzburg, promulgated a plan for erecting a monument to the memory of MOZART; and with this view appointed a Committee, which embraced the names of Count LADERCHI, Drs. VOGEL, THANNER, and HILLEPRANDT; MOSEL, LERGETPORTER, GAYERSFIELD, SPATH, NEUKOMM, and AUGUSTE POTT. Numerous applications were made to the various musical societies of Germany, soliciting their performance, in public, of MOZART's celebrated works, and devoting the proceeds of their labours to this tribute of respect for the name of a man whom all musicians are delighted to honour. There could exist no doubt of the propriety of the undertaking; and when it is recollected that Salzburg was the composer's native place, no exception could be taken against the propriety of the situation.

The musicians of Germany responded to the call with the utmost enthusiasm; several Courts honoured the design with their patronage, and subscribed to the necessary expense of carrying it into execution; while, at the capitals of Austria, Prussia, and of smaller German states, splendid performances of MOZART's *chef-d'œuvre* were expressly undertaken, in furtherance of the same pious object.

As the memory of this amiable man, and consummate artist, is venerated wherever his productions are known, (and in what civilized clime are they unknown or disregarded?) other countries hastened to co-operate with Germany in promoting the work. At Copenhagen and Stockholm, concerts in aid of the plan considerably added to the funds; while, at Paris, Meyerbeer dedicated a new composition to the same interesting object. England has been appealed to as "a country eminent for its love and patronage of the divine art;" so writes Herr SPATH, in the name of the Committee, to Mr. STUMPF, who has been made the medium of communicating their hopes and wishes respecting the interest our portion of the Musical

Commonwealth is likely to take in this European tribute to MOZART's memory. A warm letter on the subject has also been written by Mr. J. B. CRAMER, who recommends an appeal to the Philharmonic Society.

Believing that the Committee have no prejudices to contend with, either on the part of the profession, or our amateurs, we trust that this opportunity of demonstrating our love for those strains, which have delighted every heart susceptible of the charms of music, will not be lost; and that the expectations of our continental brethren will not be disregarded. Mr. POTTER, as the most influential member of the Board of Directors, (in matters of learning and taste at least), will, it is presumed, undertake the arrangement of an extra night during the forthcoming concerts of the Society, of which the proceeds shall be applied in aid of the fund. Nor can we suppose that the Sacred Harmonic (or Choral) Society of Exeter Hall, and other metropolitan *ré-unions* where Mozart's works are performed, will fail to lend their assistance in furthering an object, which has met with the most cordial reception among the musical *literati* throughout Europe.

#### ITALIAN SINGERS, No. I.—LABLACHE.

LABLACHE may be said to be the first comedian in Europe at the present time; and the more to be praised, as most of the theatres are destitute of actors of the first order of talent. This year, in particular, Fashion seems to have taken him under her especial protection, and never has this distinguished artist shewn himself to greater advantage.

The support he has received from all sides has been unbounded, and well does he deserve it, uniting, as he does, musical and histrionic excellence.

A few words on his early life may not be uninteresting to our readers.

Louis Lablache, now forty-four years of age, was born at Naples, where his father, Nicholas Lablache, had established himself as a French merchant, but was completely ruined by the misfortunes attendant on the revolution. Joseph Napoleon, wishing to repair these losses of a French subject, placed his son Louis, who shewed great talent for music, in the Conservatoire, called "La Pieta di Turchini," a name since changed to San-Sebastiano.

The young Lablache studied both instrumental and vocal music at the same time: he commenced many of the stringed instruments, and gave ample evidence of his rapid improvement. One of the pupils who played the Violoncello, being taken ill just before a concert, Lablache, who had never previously touched that instrument, offered to take his place; and during the three days before the examination studied with such assiduity and ardour, that he played his companion's part with great success. An illness of six weeks duration followed this injurious exertion of his mental powers.

When still very young, Lablache wished to try his fortune on the stage, and five times in succession he fled from the Conservatoire, with the view of procuring an engagement at one of the theatres at Naples; but in vain, as the directors of the theatres of the Two Sicilies are subject to a fine and the closing of their houses, if they engage any pupil who has not served his full time at the Conservatoire.

These pranks of Lablache were, however, of service to his fellow-students, and to his successors. A small theatre was fitted up in the Establishment, where, not only those, who were desirous of so doing, practised acting and singing, but where the compositions of those who shewed talent in this the highest branch of art, were performed.

From this moment Lablache thought no more of running away. At seventeen, he left the Conservatoire, and was immediately engaged at the Theatre San Carlino, to take the part of a Buffo-Neapolitano, who use the provincial dialect of the country.

Five months afterwards, he married one of the daughters of the celebrated Italian comedian Pinotti, and through this new connexion, obtained an engage-

ment of the same nature at Messina, and shortly afterwards, giving up his native dialect, made his appearance at Palermo, as a Buffo singer, in the Opera of *Ser Marc Antonio*, by Pavesi.

After a residence of five years at Palermo, the director of the theatre at Milan, having heard him, was struck with his extraordinary talent, and immediately secured his services for the Theatre La Scala, where he appeared as Dandini, in *Cenerentola*, and also in *L'Eliza e Claudio*, his part in which Mercadante wrote especially for him.

He visited with equal success all the towns of Italy; and at Turin, sang for the first time in the difficult character of Uberto, in the *Agnese of Paër*.

In 1824, he visited Vienna, where his performance was the subject of conversation and praise at the Court, and throughout the musical circles. One circumstance will serve to prove the power and versatility of his talent: he played on four successive evenings Figaro, Assur, Don Geronimo, and Uberto, characters entirely differing in every particular. The public enthusiasm overstepped all bounds; the King, Ferdinand I., sent for him the next morning, and after having complimented him in the most flattering terms, appointed him singer in the Royal Chapel, also private singer to his Majesty, and granted him a pension from the privy purse.

A medal, bearing the effigy of Lablache, was struck at Vienna, with this inscription, by the celebrated translator of Horace, Marquis Gargallo:—*Actione Roscio, Iope cantu comparandus, utraque lauru consorta ambobus major*.

Quitting Vienna he returned to Naples, where he had not been since his first appearance there in his youth. However, he maintained, in his own city, that reputation which he had acquired in his travels.

In April, 1829, he was engaged for the Italian Opera in London, and in the October following made his *débüt* in Paris. The English and French fully sanctioned the opinion which the Italians and Germans had formed of him.

Lablache's figure is too well known to require description, as also the quality and power of his voice, which is true, full, sonorous, flexible, and agreeable. The vibration of his D is perfectly wonderful. He is also remarkable for the correctness with which he dresses; for example, what can be more complete than his Henry VIII. in *Anna Bolena*, and his Georgio in *I Puritani*?

Lablache, in private life, is equally estimable; and he has ever exhibited traits of generosity and greatness of mind. Never has a fellow-countryman in distress applied to him in vain.

There is a story told of this great artist, which, if true, redounds to his credit. Walking one day through the streets of London he saw a poor musician playing on the violin, with tears running down his cheeks, in vain endeavouring to excite the sympathy of the public, notwithstanding his miserable appearance. Lablache, seeing that the poor man was an object of compassion, and that he had given himself up to despair, felt for him, and taking his violin, commenced singing, at the same time accompanying himself. A crowd collected, and the receipts were very soon sufficient to relieve the distress of the poor musician.

#### MEMOIR OF THE ABBÉ STADLER.

MAXIMILIAN STADLER was born 4th August, 1748, at Melk, in Lower Austria, and died in Vienna, the 8th of November, 1833. In his early days he was instructed in music by his father, who, although only a baker by trade, possessed much talent for the science, and was a performer on the violin and harp. At ten years, Maximilian became a chorister in the E'isterzienser-Abtei, Lilienfeld, where, independently of his merits as a singing boy, he displayed considerable attainments on the organ and piano. From thence he went to the Jesuits' College at Vienna, and there filled the situation of organist; but, shortly afterwards, entered as a novice in the Benedictine Monastery of his native town; and, in his twenty-fourth year, took upon him the vows of a Monk. After some years had elapsed, he was appointed Prior, which office he filled until the Emperor Joseph II., who knew him personally, and highly valued him, in the year 1786 appointed him Comandator-Abt in Lilienfeld, and subsequently at Kregemunster.

Stadler filled these situations to the satisfaction of his sovereign, at whose death, on a general preferment of the clergy taking place, he was constituted Canonik and

Consistorial Rath. For the next twelve years, from 1791 to 1803, the subject of the present notice lived entirely in Vienna, and was in the habit of daily intercourse with Mozart, Haydn, and Albrechtsberger; and also a welcome guest at the tables of the first families in the Austrian metropolis. In 1810, when appointed to the duties of minister of the church in Alt Lerchenfeld, he wrote the oratorio of the *Befreiung von Jerusalem*. He was a man beloved by all who knew him; and at his death, one of his oldest admirers, Ritter von Trattner, erected a simple monument to his memory, with this inscription:—"Ein Priester ruhet hier des Heiligen und Schönen: er predigte das wort des Herrn, und sangs in Tönen."

#### DEATH OF LAFONT.

The Académie Royale de Musique at Paris has just experienced a great loss by the death of this distinguished member. On Wednesday, (August 15th), this artist succumbed to a malady after a few days illness, which at the commencement gave rise to no fears of such a fatal termination. He breathed his last in the arms of his fellow-countryman and most intimate friend, M. Ferdinand Prevost. On the 25th of last month, Lafont played in *Robert le Diable* with the greatest success: this was his last appearance on the stage. Some days after he was to have performed in *Le Philtre*, and his name was in the bills, but a slight indisposition prevented his going to the theatre. Levasseur was waiting his arrival at Bordeaux, where they were to have played together.

His obsequies were performed on Wednesday morning at St. Roch. The church was crowded with the singers from all the theatres, who came to pay their last tribute of respect to the memory of this great singer. More than 3,000 persons were in the procession, and followed the body not only to the church, but also to the Cemetery Montmartre, where it was interred. The Mayor of the Second Arrondissement, Messieurs Leon Pillel, commissaire-royal, Delville, Duponchel, Halevy, Auber, and a great number of men of letters, assisted at the sad ceremony. The artists of the Opera performed a funeral march by M. Schneizboeff, written with the usual talent of this composer. Habeneck, at the head of the orchestra; Duprez, Wartell, Dérivis, at the head of the chorus, executed with admirable precision the *requiem* of Cherubini, which caused a profound sensation. "La Prose des Morts" was given by Duprez, Prevost, and Crevat, with an expression of sorrow, which brought tears in the eyes of all present.

On leaving the church, the procession moved towards the Cemetery Montmartre; Duprez, Henry, Monrose, and Etienne Arago, supporting the corners of the pall, as the representatives of the Opera, the Opéra Comique, the Comédie Française, and the Vaudeville.

At the gate of the cemetery, the machinists and carpenters of the theatre requested to be allowed to carry Lafont to his last home;—a touching proof of the respect in which he was held by all classes.

Two orations were pronounced over the grave. It would be difficult to find an instance where more real sympathy was shewn than on the present occasion. Grief was painted on the countenances of all who assisted; and their number shewed in what light he was regarded by his fellow-citizens.

#### DR. CAMIDGE AND THE YORK ORGAN.

The organ in the venerable Minster at York, without reference to its capabilities, has already occupied much of public attention. But, unless we are greatly mistaken, it is destined to occupy much more.

The Dean and Chapter have in their employ, as their organist, a gentleman of the name of Camidge; Mr. Camidge has a deputy in the person of his son, who is a Doctor of Music. Dr. Camidge, although an organist of limited acquirements, has hitherto enjoyed a high provincial reputation as an *amateur organ builder*. On the destruction of the old organ by the fire of an incendiary, the arrangements respecting the new one, designed by Mr. Hill, and completed by him whilst in partnership with Mr. Elliott, were left with the deputy-organist of the York Minster.

Dr. Camidge commenced his task by issuing an apparent circular to the trade, but which he confined in its actual distribution to the builders, Elliott and Hill, and Mr. Bishop. This peculiarly gentlemanly and straightforward act the late Mr. Jonathan Gray, of York, notices, with the observation, that the contents of the circular "were calculated to have the effect of moderating the terms of Elliott and Hill, who might conclude that they had nearly the whole of the trade to compete with." Mr. Hill designed the organ in all its most important particulars; but he was much annoyed by the suggestions of the deputy-organist-amateur-organ-builder, who, amongst other propositions, started those of "turning some of the diapasons into double diapasons by means of a fresh wind;" "double twelfths to assist the lowest diapason pipes with double and treble mouths;" an extension of the keys up to G in alt, (beyond the compass of the present pianoforte,) such an extension being represented as highly useful in playing Haydn's accompaniments, &c. &c. Mr. Maxwell, the clever executor of the will of the late Mr. Elliott, in alluding to the Doctor's correspondence, observes:—"Among a multiplicity of passages in Dr. Camidge's letters, the following extracts are specimens of the *whim* and *caprice* to which the builders were constantly subject:—"We have been bothering our brains to little purpose latterly, with our inventions and getting further from home—as most people do when they go abroad—we have gone astray. In another he says, 'I am certain that an over-anxiety has been getting the better of our discretion:—so again we read in another letter, 'These changes and contrivances plague me as they do Mr. Elliott, but still I have the same spirit to do all for the best.'"

But the Dean and Chapter, the Archbishop, and the musical public, forgave the deputy-organist these little anxieties because, as they imagined, and as the deputy averred, his labours were perfectly gratuitous. Dr. Camidge even stated, in his evidence, that he refused all commission on the instrument. "Of this honourable and high-minded resolution," says Mr. Greateorex, "I know that he had the full credit; he himself having acquainted the Dean of York and others of his resolution. Nay, more; happening on one occasion to have some conversation as to the York organ with an exalted dignitary of the church, (a prelate as eminent for his virtues as his station), he informed me that Dr. Camidge had represented to him, that he had relinquished his commission on the Minster organ, in order that the instrument might have the full benefit of the amount—a determination which was highly commended and appreciated."

After many alterations and interruptions the organ was completed, and to quote again from the pages of Mr. Jonathan Gray's brochure:—"It will probably be found on accurate investigation and comparison to be true, that the present York organ is the largest in the world, and that the most celebrated continental organs, though they may exceed this in their number of stops and pipes, must yield to it in scale and dimensions, and in the weight and calibre of the instrument as a whole." But the opinions of Dr. Camidge have been recorded in his own handwriting:—"Of the most completely magnificent organ in the world," he says, "the sixteen-feet pedal octave of pipes already playable is wonderful:" "the double sub-bass (sixteen feet stopped diapason producing the CCCC thirty-two feet open) will most likely be excellent." "The organ begins to attract multitudes of strangers. I had some Newcastle gentlemen to-day, who were delighted with all they saw and heard." "I had some conversation with the Dean on Saturday, relative to the organ, which gave wonderful satisfaction to the Archbishop and every one else. On Wednesday last, his Grace attended afternoon prayer for the express purpose of hearing the organ. I hope you will do very well; indeed, what with one thing and another, you surely will see *your own* again, as the saying is." "The Dean sees that the work is substantially and capitally done, and desired me to express this to you." "There is a highly satisfactory notice in the newspaper of Mr. Cramer's opinion of your *chef-d'œuvre*—the Minster organ. He pronounces it to be the *finest instrument he ever heard*; and he has played upon the *Haerlem*, and many other great Continental organs. This is as it should be. He stayed three days in York this last week." "It is astonishing how attractive the Minster organ is becoming. Most amazing congregations, and so quiet now; quite a reformation. This is excellent, for you cannot think how the disorderly conduct of the people annoyed me: I almost began to think the organ an *unholy thing*; but it is now exciting a



feeling of religious awe in the congregation, and therefore I am delighted." "I must assure you, that every service I attend at the organ but *increases my delight* at its charming as well as astonishing powers; and *I fear it will go very hard with me, when the time comes for me to leave every thing in this world, to be obliged to leave it.* Well! as far as you are concerned, your fame will be trumpeted by it from generation to generation." "How do the thirty-two feet trumpets go on? If I could have believed it possible to have produced such a powerful and decided note from the double pedal diapasons, I believe I should never have desired the pedal reeds; but would have had double metal open diapasons, large enough for Mr. Elliott to have slipped up and down without the slightest inconvenience to himself." "The blowing is comparatively easy." "The wood great pipes are truly wonderful." "Now you have the business of the whole kingdom on your hands, in spite of the York speculation, you must soon be a rich man, I shall not be very much vexed to hear that the Birmingham thirty-two feet is to be twenty-four inches in diameter; though it will go sorely against the grain for ours to be inferior in size; because I believe the *value in tone and power will be much more than an equivalent for the additional expense.*" Writing upon the sixteen feet double stopped diapason, which had been improved by an alteration of the wind, the York organist says, that it had gained "a quadruple quality of tone." Again, he writes, "I am happy to inform you, that the pedal sub-bass diapason (sixteen feet stopped) answers most completely, since the additional wind has been added. We want your finishing hand to the thirty-two feet reed; the *EEE is really a fine and powerful note*—which proves that the scale and make of the pipes is right." "*Mr. Taylor looked over and tried carefully the Huerlem organ, and says it is a chamber instrument in tone and force to ours. All agree now that York carries the day.*" "There is to be a commemoration of Handel at Westminster Abbey this year I am told: surely you will have to put up an organ there!" "The cathedral organ is to be your guarantee as a church builder." "It has ranked you the first of English builders in point of scale; and but for the York organ, the Birmingham organ would not, in all probability, have been in existence. Remember, Master Hill, that profit was scarcely looked at, when the grandeur of the organ was contemplated; and, depend upon it, if you only mind, *you will yet feather your nest well through its means.*" "The swell box is put up again according to the original plan; you would hardly know the organ again, it is so immensely improved by these two changes."

From the notes taken of the evidence before the arbitrators, Dr. Camidge is made to say, that he "considers the organ as complete as possible, and should take it altogether as the finest in the world; witness certainly never heard such an organ, and considers it full a third larger than Birmingham; the scale of the pipes are as large as the room would allow. Considers 2,500*l.* a very fair price for the organ as it stands at present; but witness, on being shewn his own letter to Lumley Saville, in which he writes, 'I firmly believe, that the labour and material will require the whole sum,' retracts that opinion, and could not consider it a remunerating price. Witness considers the plaintiffs executed the work very amply, and thinks, if they had proceeded as on a close contract, plaintiffs might have *screwed him in the work.*"

The sequel has shown that Messrs. Elliott and Hill have lost nearly two thousand pounds by the building of the York organ; that if Dr. Camidge had represented that he never expected a commission, he stated that which was at variance with fact; and that in his second opinion the organ was by no means so good as it might be; and he has therefore changed the character of the instrument.

Mr. Greatorex observes that "it was distinctly proved to the satisfaction of Mr. Barnewell, the arbitrator, that the extra expense occasioned by this alteration (the change from Sir Robert Smirke's original plan) amounted to 1500*l.* or 1600*l.*, *exclusive of materials.* On the authority of a case in the Law Reports, the Dean and Chapter contended, that as the plaintiff could not prove that he had given any notice to them or their agents of the additional expense, he could not recover the amount. The arbitrator held this was a case in point, and *therefore disallowed the whole expense.*

Mr. Maxwell, in endeavouring to demonstrate that the loss of capital was more that of Mr. Elliott than Mr. Hill, writes, "The York Minster organ has been

erected chiefly at the expense of the late Mr. Elliott," and that the result of the arbitration was "to deprive two female orphans of the means of their subsistence."

We have already recorded our opinion of Mr. Jonathan's Gray's pamphlet, which we think tended to shew, "that the plaintiff was a serious loser, to the probable extent of two thousand pounds, by the extra work occasioned by the change of Sir Robert Smirke's original plan; and that the Dean and Chapter mainly relied for their defence on legal subtleties."—*Mus. World*, Vol. V. p. 70.

Dr. Camidge tells the Archbishop—tells the Dean—that he declined the usual commission on the organ. He tells the arbitrator, "Elliott and Hill offered me a per centage. It is usual to offer a per centage, 10 per cent. I did not accept it. I refused it. I said to them I should not consider myself an independent agent if I accepted any thing. Mr. Elliott, who had been an old friend, said they would make me an organ; 'you shall have a nice little organ;' they would give me an organ; that it would cost them next to nothing, as they were in the constant habit of taking second-hand organs."

Hear Mr. Jonathan Gray and Mr. Greatorex on this point. "It is the custom of all organ builders," writes the former, whilst quoting from our pages, "to allow the organist a per centage or commission of 10 per cent. on the estimate. In the present instance Dr. Camidge agreed that Messrs. Elliott and Hill should make him a new organ."

Mr. Gray adds: "I insert a copy of the memorandum which was signed by the parties for Dr. Camidge's intended organ: 'an organ of six octaves, from CCC in the bass, to CCC in alt, containing stopped diapason eight feet; open diapason, metal, to CC, eight feet; metal principal voiced as dulciana, eight; wood ditto, eight; reed unison with stopped diapason; sixteen large metal four-case bellows' actions (mahogany front) all complete, pedals, &c. Also a voiced trumpet set of pipes from EE to CCC in alt, without any charge whatever to the organist. (Signed) John Camidge, Thomas Elliot, William Hill. London, April 24, 1829."

"The 24th April was the day when the contract to build the Minster organ for 2200*l.* was confirmed. Several changes were afterwards made in the stops of Dr. Camidge's organ, with the mutual assent of the parties."

Mr. Greatorex, in commenting on the interview with the Archbishop, states: "At this very interview I had in my pocket a letter from Dr. Camidge to Mr. Hill, threatening him with an action unless he forthwith furnished him with an organ worth double the amount of his commission: but from motives for which Dr. Camidge will not condemn me, I did not then produce or allude to his letter. Had he been present the case would have been different, and I should have required him to give that explanation of the circumstance which I hoped he might be able to furnish, and the absence of which would have left the unfavourable impression that the organ builders had been practised upon, and the patrons deceived."

The deputy organist finds the York organ not to be what it might. It was not the loss, on his part, of the commission organ with nice pedal pipes, or the loss on the builders of two thousand pounds, which could in any way have influenced an honourable mind: what it was we know not, but the amateur organ builder sets to work and revolutionizes the *chef-d'œuvre* of Mr. Hill.

Last Sunday we heard the organ with mingled feelings of astonishment, grief, and disgust. The real body of tone is gone, the wind in the great organ apparently unsteady, the round and reedy character of the pedal metal pipes has disappeared; we heard no reeds in the great organ; no reeds in the choir; and the trumpet stops appeared to be lying about in another part of the church. The whole character of the great organ, the fine and mellow swell of the metal diapasons, is changed for a muffled, wheezing, and woody tone, whilst the chorus stops fall on the ear with a cast iron, twelfthly, and lifeless sound, which we can only compare to the wretched great organ in the new church of Marylebone, in the New Road. The organs of Messrs. Elliot and Hill in Christchurch, Newgate Street, and of Hill and Davison, in the Chapel Royal, St. James's, and Oxford Street Chapel, Leeds, have infinitely more brilliancy about them; and it would be gross injustice to compare either of the great organs in these instruments to the great organ as we heard it on Sunday last. It appears to us that the front pipes have been suffered to remain as Mr. Hill left them, but that all the other

part, with perhaps the exception of the last octave, has been altered. The pipes taken out, and cut up and placed in different situations: thus, a pipe has been thrust in an aperture not originally intended for it, and being of a larger diameter than the one which was previously there, takes more wind. Hence the more pipes that are used simultaneously, by drawing more wind than was the intention of the builder, cause the organ to sound flat, and produce an apparent unsteadiness of the wind.

The character of the pedal metal pipes has been destroyed. The York organ is no longer a metal thirty-two feet instrument, and with Birmingham now resides that celebrity. The deputy organist has moved the metal pipes up, cut up the CCCC and CCCC sharp into other notes, and supplied their places by wooden pipes. We stood by them, and from the small aperture in the two wooden pipes, entertain the notion that no very decided tone can possibly come from them: we could at this time recognize none. The metal DDD (the original CCCC) produced a rush of air, but most assuredly nothing like a note; of the others some appeared off their wind, and others speechless. The choir organ has lost that delicate soft and low breathing melody which marks the choir organs in the Chapel Royal and Leeds. The bright and silvery tones of the dulcianas, principals, and flutes, have vanished to make room for an indistinct blanket tone, which is as novel as it is unpleasing.

The York organ, in its arrangements and details, is still an evidence of the artistical skill of Mr. Hill; but for tone, scale and dimensions of pipes, the balance of the doubles, reeds, and chorus stops, professors will refer to the instruments we have already mentioned.

#### REVIEWS.

*The Choral and Instrumental Fugues of John Sebastian Bach, in continuation of the English Edition of his Forty-eight Preludes and Fugues, arranged from his Masses, Litanies, Oratorios, and Exercises.* By Henry John Gauntlet.

Book 3.—No. 13, *Grand Passacaglia, on a ground base, with twenty variations and four part fugue.* No. 14, *Choral Fugue in B flat, "Der aber die herzen erforschet,"* from the 6th motet. No. 15, *Choral Fugue in G, "Ihr aber seyd nicht fleischlich,"* from the 5th motet. No. 16, *Choral Fugue in A major, "Herr mein hirt brunn aller freuden,"* from the 2d motet. No. 17, *Four part fugue on the chorale, "Aus tiefer noth."* No. 18, *Four part fugue on the chorale, "Jesus Christus unser heiland."*

Book 4.—No. 19, *Grand Fugue in G minor (No. 2).* No. 20, *Toccata in F sharp minor, part 1.* No. 21, *Ditto, ditto, part 2.* No. 22, *Counterpoint on the chorale, "Christus unser herr zum jordan kam,"* for two claviers and pedal. No. 23, *Toccata in G minor, prelude, part 1.* No. 24, *Toccata in G minor, fugue, part 2.*—LONSDALE.

The first book of this publication was noticed in No. CX.; the second in No. CXV. The third commences with the passacaglia in C minor, a composition which, whilst it excites the admiration and study of the skilful professor, and the learned amateur, is equally calculated to be popular amongst those, with whom curiosity and fashion (for Bach is at length a fashionable composer) are the guides in their path of musical knowledge. How often has the ancient school of instrumental composition been designated as dry, cold, and tedious, consisting of heavy introductions, fugues wrought up with great art but little effect, andantes without variety, jigs without gaiety, thought without feeling, and attempts to assume the grand and majestic whilst only achieving the sober, solemn, and austere. In the composition before us we see, however, transcendent genius imparting to the resources of counterpoint variety, energy, tenderness, and interest; and combining as graceful melodies, pure and powerful harmonies, rich and varied modulations, as any specimen of modern genius and invention. The passacaglia is a species of



chaconne in triple time, but of a more passionate character. The latter possesses the most variety of all the ancient forms of the *Air de Danse*, in the 3-4 mode, and is usually constructed on a *Basse Contrainte*, a composition in which, by the nature of the design, the composer is subjected to a law of uniformity in some one or other of the parts. It is generally formed on a *base motif*, consisting of a few bars, which is repeated without intermission throughout the composition in one of the parts, whilst the others are ever varying. This passacaglia presents twenty variations of surpassing beauty and loveliness—so much contrasted pathos and brilliance, simplicity and learning, such richness, warmth, and variety, that we are inclined to think this composition exceeds all the other efforts of the composer in organ writing. The fugue which concludes is founded on the first four bars only of the *base motif*; to which are added two other subjects, the last, by its judicious phraseology, admirably adapted to display the weight of the pedal organ. It is highly characteristic from beginning to end, there is a lightness and flow of unity and diversity of strict fugue and free episode, which diffuses a life through the whole, and stamps it as one of Bach's best master-pieces. The coda deserves especial admiration.

No. 14 is a choral fugue in B flat, from the 6th motet. The subject has been used by Boyce, in the anthem "God is gone up with a merry noise." The first bar in the fourth stave, presents an awkward collocation of notes, which, although not incorrect, are yet inelegant, but the progress of the subject, and the almost sacredness of the text, forbade an alteration. The vocal melodies of Bach's choruses are so beautiful, and stand out so apart from each other, that we often find the composer breaking through the formal rules with which music is bound up; so long as the composition is heard only by singers, the licenses would probably be unnoticed; but when arranged for an instrument, they appear here and there harsh and inaccurate. The fugue is bold in its outline, and well arranged.

No. 15 is a five part choral fugue, from the 5th motet. This was one of Wesley's favorite choruses, and which he frequently introduced in his organ performances. It is a singularly flowing composition, and constructed on a double subject with consummate skill and ability.

No. 16 is a fugue in four parts, on the chorale "Aus tiefer noth." Here we trace the power of the composer over a given theme; the unrivalled command of harmony, and its transposition, which has enabled him to reverse, diminish, and augment the melody, note by note, in all the parts, without in the least interrupting the flow of the movement or the purity of the design. How many would play this extraordinary fugue without noticing the extreme art manifested in its outline and filling up!

No. 17 is a beautiful double fugue from the 2d motet, in A major. It is devout, solemn, affectionate; and in every respect what church music should be.

No. 18 a four part fugue on the beautiful chorale "Jesus Christus unser heiland," is more in the style of those in the 48 fugues and preludes. The parts are less dispersed, and the richness of harmony and expression of the melody, is more condensed than in the legitimate fugue. It possesses a most affecting expression, and is so delightful, that he who begins it will find it necessary to finish it.

The fourth book opens with the grand pedal fugue in G minor. The editions of this splendid composition vary in several passages, and the Editor in a note on the first page states that, in two of the more important, he has relied on his own judgment in the endeavour to restore the text. The first occurs at page 6, in the second bar on the first stave. The chorale of the unprepared ninth on the B flat in the base, has always struck us as a clumsy variation from a well known canon in musical prosody, and one which casts a suspicion on the genuineness of the passage. The reading adopted by Mr. Gauntlett, is evidently the correct one; as the *motif* in the base assumes a form in analogy with the preceding passage at the bottom of page 5; and the flow of the third part is in good contrary motion, with the under and super-structure. The next important emendation is in the sequence of falling fifths which follows. Professor Marx reads the D flat in the first bar of stave 2, page 6, and releases himself from the chord, by making the last D in the third part natural. But this mode of creeping out of holes and corners, Bach never permits himself to indulge in; it is not only harsh and unintelligible, but interrupts the flow of the analogies in the third

part. The editor's emendation we hold to be in every way impregnable. The directions given for taking the time and manner of expression may open a door for argument; but we should not quarrel with the performer either for adopting or rejecting them. This is perhaps the most rare, superb, magnificent, and difficult of all the pedal fugues. It is too often, alas, taken in a time too fast to allow of the pedal making its way, but a slight consideration of the obligato passages, will naturally suggest the swing in which it should roll.

Nos. 20 and 21 are a long and brilliant fantasia in F sharp minor, consisting of five movements in the style which Mendelssohn has so happily adopted, and imitated with such faultless success. This is a charming composition, which is new to us, and which cannot but prove a favourite.

No. 22 is the noble counterpoint for two claviers and pedal on the choral "Christ unser Herr zum Jordan kam." The march of the choral through the maze of brilliant and melodious passages is inexpressibly grand, and the piece, although it may appear so, is not difficult.

Nos. 23 and 24 are a prelude or fantasia with fugue in G minor. The fantasia requires a firm, crisp, and wiry finger, and should be played with a distinct and clean articulation. The enharmonic changes might be varied with great propriety by a use of two or three claviers, especially as one figure is pursued in *rosalia* for a much longer time than Bach usually allows himself to adopt. The fugue written on a telling subject for the pedals, is admirably maintained, and the coda masterly and surprising; the chord of the sharp sixth and fourth on the tonic being boldly and strikingly introduced at its commencement. This is a showy composition and well worth the trouble of getting up.

We trust this publication will be continued in the spirit it has commenced, and that both editor and publisher may meet with the reward of their labours.

#### THEATRICAL SUMMARY.

SEVERAL events have occurred since our last record of proceedings at the Theatres, but we do not opine that they are very important. *Imprimis*, a Mr. Walter Lacy has made his *début*, in the character of *Charles Surface*, at the Haymarket. He is a good looking young man, and this is his best recommendation; not handsome enough, however, to make a show of like poor Conway, nor so proportioned as to deserve to be an Academy model, like *Symmetry* Musgrave. Still he may become a likely representative of your *Captain Brazens* if it turn out that he possesses the requisite talents. At present he mistakes boisterousness for vivacity, bustle for sprightliness, and a swaggering gait for the easy manners of the gentleman. The play altogether was indifferently performed. Webster, a clever man as a useful general actor, took it into his head to enact *Sir Peter Teazle*, after the manner of Mr. Farren; and, to borrow a Joe Miller, a long way after it certainly was. Mr. Glover treated us to his version of *Joseph Surface*, whom he converted into a very respectable servant out of livery. It has been hitherto supposed that *Sir Benjamin Backbite*, though a silly fop, was a well-bred puppy, but Mr. Buckstone reformed this idle idea altogether; his breeding smacking infinitely more of the scullery than the drawing-room. Now we are sorry to write in these terms, and certainly should not, unless provoked by the challenge held out by the play bills. We were assured by those voracious guides, that the play was *powerfully cast*. This is not merely to court criticism, it is to invite abuse; for such acting defies a critical estimate, and Billingsgate becomes the writer's sole resource. *The Athenian Captive* increases in attraction here, and commands full houses four nights out of the six. So should desert be crowned.

A new face called *The Grey Doublet*, was produced at the English Opera House, on Tuesday evening. It is based on a hostelry adventure of the merry monarch, as he is somewhat indefinitely termed, Charles the Second, and is as stupid an affair in the *minor* essentials of plot, dialogue, and acting, as we have for a long time been unfortunate enough to witness. From the repeated and savage attacks made by our dramatists on this dead, and therefore helpless king, we should be inclined to name him instead of his sire—the Martyr.

We are glad to find that *The Devil's Opera* fills the house nightly. And this reminds us of a wrong reading in Shakspeare. *Edgar* in *King Lear*, speaking of

his Tartarian majesty, says "Mado he's called, and Mabu," for which manifestly incorrect lection, we propose to substitute "Wieland he's called, or should be."

A propos of the devil, there is a Mr. Van Amburgh, at Astley's, who must certainly have dealings with him. A gentleman who walks into a cage tenanted by lions, lionesses, tigers, leopards, *et id genus omne*, and knocks them about as if they were shuttlecocks, is no man that "earth does owe." Indubitably he bangs Banagher. The beasts, too, have all the ferocity of their natures keenly alive within them; it is only dormant before him. In his presence their genius is rebuked. A more extraordinary exhibition was never beheld. The animals are the finest specimens of their kinds that we have seen, powerful, full of life, their jaws furnished with teeth that would daunt a Kentuckian "half-horse, half-alligator" though he be, and their claws such as no gloves, save iron ones, could keep in order. Yet he will provoke them severally until their glaring eyes, roars, and whirling paw threaten instant destruction, when a look and almost imperceptible gesture from this lord of the creation, are sufficient to still them to the most prostrate submission. They play all manner of pranks at his bidding, bound over his outstretched arm, leap on his shoulder, cover on the ground, or fondle and caress him as the word is given. Fear is at the bottom of this, not love. But that fear and an untamed nature should be at one and the same time existent in these ferocious animals is the marvel. The *Observer*, which swallows every thing, tells a tale, told to it by Mr. Van Amburgh, of his having once on a time, elevated by whiskey, bragged that he would do even more than "might become a man." Like *Macbeth*, he exclaimed—

"Approach thou like the rugged Russian bear,  
The fierce rhinoceros, or Hyman tiger,  
And my firm nerves shall never tremble."

and straightway he walked to a Menagerie, then and there exhibiting, knocked at a lion's den, was admitted, but ungraciously received. Resenting the lordly brute's manner, Mr. Van Amburgh administered facers *secundum artem*, tapped his claret, got his head in chancery, made him groggy, and finished with a doubler, that rendered him incapable of coming up to time. And from this period Mr. Van Amburgh has gone on, asking nothing but "a clear stage (den?) and no favour," until *Bobadil's* Thrasonic brag of "twenty a day—kill them," has become a probability compared with his feats. Thus saith *The Observer*. To which we add, that the East India Company have engaged him to clear their territories of the larger vermin which infest them—reserving the elephants only for their own use—and that he has contracted to do it for the skins alone!

In another month the larger houses will be opened. At Drury Lane, a horse-piece is in preparation—the *diablot* by Mr. Bernard. Covent Garden will produce *The Tempest*, as written by Shakspeare, and with scenic effects, we are given to understand, of unprecedented splendour. The alterations in the respective companies will not be a few; and in one particular, the loss of Mr. Bartley's services as acting manager, though he continues as actor, will be irreparable to Covent Garden. His character and experience were a guarantee to his brethren, in all that concerned their interests, which no other individual can furnish.

### STANZAS FOR MUSIC,

BY R. E. A. TOWNSEND, ESQ., NORWOOD.

THOSE eyes too deeply, darkly shone,  
I may not bear the smart,  
Nor to look, through them, to thy heart,  
Who cannot yield my own:  
I would not that a fate, like mine,  
Should dim a ray of thine.

In saddest hours the lily pale,

Is braided with thy hair;

The rose is all so bright, so fair—

When clouds thy spirit veil:

'Tis not the flow'r too sweet can be,

But only, so, to thee.

Thus if thou hast some valley-flower—  
 One, fitted from above,  
 As much for sorrow, as for love; 10  
 For still, or stormy hour—  
 Oh, such a charm shall bring me rest,  
 And find it, on my breast.

Thou art so near the skies,  
 That one who seeks to enter there,  
 May kneel beside thee, 'till thy prayer  
 Shall teach his own to rise;  
 And so, on wing of human love,  
 His soul be sent above.

Thou hast so much of earth,  
 (Such as He made it, good and fair  
 Who walks with thee, and is thy care;) 20  
 That I am minded of my birth—  
 And, now, not more than man, reveal  
 What I had ceased to feel.

The help of all I have divine  
 Or earthly so thou art,  
 Who ownest, giving all thy heart,  
 What here remains of mine;  
 The rest is treasured for thee well,  
 Where thou wilt go to dwell.

Hope, with fairy wing,  
 Dipp'd in the morning sun,  
 Bear thy childhood on  
 In a path of flowers to sing;  
 Yet busy as the bee,  
 Till thy task on earth be done,  
 And thou art free.

Welcome, wand'ring Rosalind,  
 From the melancholy glade,  
 By the tangled copses made,  
 Which the brushwoods bind;  
 Welcome to our sunny slopes,  
 With the dark brown hills afar;  
 Fresh as life's ascending star,  
 Bright as its hopes.

#### PSALM 130. DE PROFUNDIS.

Let it arise, oh Lord! before thy throne,  
 Tho' from the darkest depth proceed my prayer;  
 If thou regard my sin that brought me there,  
 There must I ever stay, with death, alone.  
 But thou dost pardon sin, that our despair  
 Of knowing all thy mercy, may make known  
 Our ways to be unrighteous, thine most fair,  
 A holy harvest of forgiveness sown.  
 Oh God! I feel this heavy darkness o'er me,  
 And all the pressure of the midnight deep,  
 And more I hope, and wait, upon Thy light,  
 Than they who watch the morning from the night.  
 He that doth Israel in His mercy keep,  
 Shall bow His bright redemption to restore me.

So sleep, my lady fair,  
 And dream a prophet-dream  
 Of love's sweet coming care;  
 But let my presence seem  
 To wait thee, waking, there.

As thou art graven on my breast,  
 So may I be, where I was kind, on thine;  
 Remove from thy remembrance all the rest,  
 To perfect mine.

### ON MUSICAL EXPRESSION.

BETWEEN the absolute incapacity of perceiving and understanding musical expression, and the intense and refined sense of it, there is an infinitude of shades. The *coarseness* of perception, as it grows and deepens, is first shewn in a tendency to prefer bold and decided melodies; then florid ones; then those in which the expression is extravagant enough to border on caricature; then those which exhibit only wretched and mawkish attempts at expression; then in the sacrifice of melody to execution; and, lastly, in a total ignorance of expression, and the uncombined preception of harmony merely, and of combinations of notes destitute of meaning. If we watch a man of common observation, whatever be his nominal musical propensities, we shall discover that the same want of intellectuality which vitiates his judgment in other matters of taste, shews itself, in a way precisely similar, in his conclusions as to music. The same lack of the poetical feeling which makes him applaud a ranting actor, or admire bombastical verses, is the cause of his preferring airs destitute of refined expression. The majority will ever be of this taste; and the majority of musicians will probably ever be of them, or subservient to them. The truth of this principle is perpetually apparent. In its first and best shape, it is evident in the admiration of overcharged expression. Why is Italian music popular with a certain class in England? not because it is a fashion, though doubtless this has its effect; but because the music of Italy must, from the circumstances of the two countries, necessarily appear, to a pure English taste, extravagant and exaggerated, and, therefore, be agreeable to that peculiar gradation of temperament, which can only feel that which is extravagant and overcharged. It may be asked, why *must* Italian music be overcharged to an Englishman; why, because the Italian naturally intonates his language with greater violence, and change of tone, and emphasis, than an Englishman does. The music of his country is founded upon these intonations, and of course, copies their intensity. A Briton feels Italian music to be extravagant for the same reason that he feels Italian conversational emphasis to be extravagant. Next to Italian airs may be placed the German, and then our own theatrical airs, as attractive of admiration from certain classes. In most of these the expression is much coarser than in the Italian airs. The expressive effect is frequently attempted to be produced by the grossest and most unrefined imitative expedients. By disagreeable discords, for instance, as in "the Death of Nelson:" by coarse mimicry of sounds, as the *cannons* and *galloping*, for instance, in "the Battle of Prague;" or the *marble footsteps*, and *knocking at the door*, in *Giovanni*; or the *pip-popping* of the drops of rain in *Steibelt's* storm.

In the next department of musical temperament may be placed those minds, which, almost regardless of meaning, are delighted only by mere harmony and tricks of execution. Their only idea of musical expression is, the difference of fast and slow. They think an air played quickly must be lively, and melancholy if played slowly. This notion is no doubt founded in nature. A tune, however, is not lively or sad because it is quick or slow. It is played quickly or slowly, because it is lively or sad. This distinction they cannot understand. Nor can it be understood excepting by those, whose notions of the expression of music are founded on other and more important natural resemblances than those of mere time. Admitting thus much of natural imitation to be the foundation of all that they recognize as expression, it seems singular, that these persons should not push



their reasoning farther and detect other relations between musical sounds and those of nature. Here, however, they stop. Their observation cannot get beyond mere facts ending in themselves, and devoid of much intellectual relation to other facts. They observe whether or not a performer has execution. They criticise his tone and his fingering. Of a song they perceive what compass of voice is required to sing it. They mark when it gets into the minor, and when it gets out again. Of a concerted piece they study the harmony. They take due note whether the chords be old or new, according to rule, or deviating from it. They say there is too little bass or too much, and find fault with the management of the different instruments. With these things their enthusiasm begins and ends. They prefer Catalani, Dickons, and Braham, to all singers that ever sung: and why? Because the mechanism of their throats has enabled these worthies to play vocal tricks beyond the reach of a common windpipe. It is in vain to talk of Miss Stephens, or of any other natural and expressive singer. They heed you not. You are told that Catalani runs up—"the Lord knows where," and down again in quarter tones. It is in vain to talk of meaning. You are told of a shake or of a hold ten minutes long. It is in vain to urge, that the soul of music is pathos, and that the rest only proves a preternatural conformation of the Trachea. You are overwhelmed with cadences, falsettos, trills, and turns, and take refuge in silence. It is of course useless to expect from minds so constituted, either a true sense of the meaning of an air, or of the agreement of words with that meaning. To them an air might as well be the product of a machine like that in the Laputan Academy for making books. If the notes fall trippingly on the ear, it is pronounced "a pretty tune." As to its agreeing with words, or words with it—they cannot believe that Burns or Moore had anything in view beyond making their lines correspond in length with the divisions of the air. If we look at the airs most popular in theatres and other places of public resort, we shall find accordingly;—first, That the words sung are a matter unheeded: secondly, That the most extravagant airs are the greatest favourites; and, thirdly, That of the old expressive airs, the coarsest, the commonest, the most doubtful—in short, the worst, are almost invariably preferred.—*Blackwood's Magazine.*

#### MISCELLANEOUS.

**THE CHAPEL ROYAL.**—A perusal of the Court Circular from the first week in January 1837 to the present time affords a melancholy proof of the want of some person of taste and knowledge to whom should be given the duty of selecting the musical portion of the service at Her Majesty's chapel. The authors at present patronized are King, Arnold, Clark, Barrows, Savage, Nares, Kent, Hawes, &c., whilst the names of Purcel, Battishill, Bird, Blow, Bull, Child, Lawes, Morley, Palestrina, Tallis, Weldon, Worgan, Wesley, &c. are absent. Handel, Haydn, Pergolesi, Durante, Palestrina, Gabrieli, and Orlando di Lassus are equally neglected. Surely the Bishop of London should direct his attention to amend this scandalous neglect of our best cathedral writers. The ears of royalty are outraged by indifferent music, and can it be wondered that Her Majesty should think the service long and uninteresting?

**MEYERBEER** is actively engaged in finishing the second act of a posthumous work of C. M. von Weber. Mons. Saint Georges has written the libretto.

**CINTI DAMOREAU** is returned to Paris, to the great delight of the frequenters of the Opera Comique.

**LEICESTER MUSICAL FESTIVAL.**—We understand that preparations are now going forward for a grand musical festival, to be held in this town early in the autumn of next year. His Grace the Duke of Rutland has kindly consented to favour the meeting with his immediate patronage and support.—(*Leicester Paper.*)

**MALIBRAN.**—The monument, in the burying-ground of Laeken, near Brussels, to the memory of Madame Malibran is now finished. It consists of a small circular chapel, in which is to be placed the statue, by Geefs, of this lamented cantatrice, and will receive light from a dome at the top. The design is said to be remarkably elegant.—(*Morning Post.*)

The theatre at Sinigaglia, in the Roman States, has been destroyed by fire.—The exterior walls are all that remain; such was the fury of the element, that nothing could be saved from the general wreck.

PARIS.—The singers of the Academie Royale are very busy rehearsing an opera in two acts, by M. Berlioz. The first representation of "Benvenuto Cellini" will take place early next week.

HENSELT's first concert at Petersburg produced him 2000 roubles.

A TROOP of Bavarian musicians have arrived at Paris. They perform on brass instruments alone, and have, it is stated, already obtained the approbation of Meyerbeer.

### WEEKLY LIST OF NEW PUBLICATIONS.

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Schubert, C. La Belle Gabrielle, var. on Strauss-Gabrielien Waltz..... *Andra*  
Lanner. Milieufleur Walzer..... *Ditto*  
Strauss. Ball-Racketen, Pfler auf Rhin, Brüssel-Spitzen, Rosa, Homages of Huldigung, and the Paris Galop (duets)..... *Cocks*  
Les Bouquet des Dames, a musical wreath..... *Ditto*  
Doehler. Mayser's Air, Op. 64. Air from Montechi, somnambula waltz, (Strauss) Dernier Pensee de Bellini. Trio from Pré aux Clercs; Rondo from Lamp; Fantasia on Airs from Elisir, Anna Bolena, and Rondo from Riccio Scarramuccia..... *Ditto*  
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# STANDARD MUSICAL WORKS SOCIETY

## THE ENCOURAGEMENT

### VOCAL MUSIC

AMONG ALL CLASSES,

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Mr. LOW.

\*. The Committee having reason to anticipate, from the rapid growth of the Society, a considerable accession of Members from the ranks possessing wealth and influence, have deferred the election of a President and of Vice Presidents to the first annual meeting of the Members.

#### OBJECTS.

One of the first objects of the Society recently formed under the above title is to facilitate the introduction of Music in Schools, to the extent required for teaching its elementary principles. Until this can be effected, it is in vain to hope either that music can be nationalized in this country, as in Germany, or that any improvement can be effected in the style of congregational singing, which is too generally a reproach to our religious services. To promote this object the Society will,

First—Endeavour, by means of Tracts, cheap Publications, Lectures, &c., to diffuse information as widely as possible upon the Utility and Importance of Vocal Music as a branch of National Education.

Second—It will provide Teachers of Singing and the Notation of Music for the humbler class of schools, defraying in certain cases, where the funds are low, the expense of as many lessons as may enable a master, or his assistants, to continue afterwards the same course of instruction without further professional aid.

Third—It will endeavour to stimulate improvement in the art of reading Music, by offering Prizes to be gained by juvenile vocalists and the teachers who may enable them to attain the highest degree of proficiency in singing new Music at sight. And,

Fourth—It will seek to raise the character of Vocal Music, when not of a religious nature, by adapting it to the expression of kindly feelings, generous emotions, and just sentiments.

Another object will be to assist in the formation of Choral Societies, especially of such as can be organized for the practice of Music not requiring instrumental accompaniments—the expense of musical instruments placing them beyond the reach of a large portion of the industrious classes.

The Society will be governed by a President, Vice Presidents, and a Committee, meeting Weekly, or as often as may be required.

It will be supported by Donations and Subscriptions of not less than £1 ls. per annum.

Members will have free admission to the Musical Lectures and Vocal Concerts, which will be given from time to time in order to illustrate the principles and further the objects of the Society.

Every year a General Meeting of the Members will be held to receive the Report of the Committee, and to attend to the distribution of prizes, and general business.

# DONATIONS AND SUBSCRIPTIONS

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## TO TEACHERS OF SINGING, SCHOOLMASTERS, &c.

THE Society for the Encouragement of Vocal Music have set apart the Sum of Fifty Guineas, to be distributed in various prizes, for the best examples of the results of class-teaching, in schools, of singing, and the notation of music.

In making this announcement, the Society propose,—

First,—To stimulate the activity of those professional men who, holding engagements as organists, or as clerks, to congregations connected with free schools, (and also of those schoolmasters and m'stresses who, possessing a knowledge of music), might exert themselves with immediate effect, in teaching singing to large classes of pupils, and would doubtless do so if they felt that their exertions were likely to be properly appreciated.

Second,—To discover, without the risk of erring from personal predilections, the ablest teachers of singing for juvenile classes, with a view of hereafter recommending such teachers for profitable engagements, or of employing them, at the expense of the Society, among the humbler class of schools.

It is hoped, and believed, that the professional reputation to be gained by the successful candidates will be the means of creating, or calling forth, talents of the highest order for the work, and that the competition for the prizes will cause large bodies of children to be taught at once the rudiments of the art of vocal music, and establish a precedent, which, from the high moral and social benefits resulting from it, will soon be generally followed throughout the country.

### PARTICULARS AND CONDITIONS OF THE PRIZES.

I. TEN GUINEAS, to the Teacher, whether professional or not, who shall have taught, more effectively than any other person, a class of boys, not less than twenty in number, of the ages of from 6 to 14, to read music, and to sing at sight, without an accompaniment.

II. TEN GUINEAS, to the Teacher, whether professional or not, who shall have taught, more effectively than any other person, a class of girls, not less than twenty in number, of the ages of from 6 to 14, to read music and to sing at sight without accompaniment.

III. FIVE GUINEAS, to the Teacher producing the second-best class of singers from a boys' school.

IV. FIVE GUINEAS, to the Teacher producing the second-best class of singers from a girls' school.

V. FIVE GUINEAS, in addition, to the Female Teacher in a girls' school, who may win

either of the above prizes; and if the successful candidate be not a female, then FIVE GUINEAS as a separate prize, not to be competed for by the other sex, to the Female Teacher who shall produce the best class of singers instructed wholly by herself;—the Society desiring to give especial encouragement to Female Teachers, their voices being much better adapted for leading a class of children than the bass or tenor voices of men.

VI. A SILVER MEDAL, value ONE GUINEA, to the Pupil exhibiting the greatest degree of proficiency in reading music, in the best class of singers in a boys' school.

VII. A SILVER MEDAL, of equal value, to the ablest reader of music in the best class of singers from a girls' school.

VIII. A SILVER MEDAL, value HALF-A-GUINEA, to the best Pupil of the second-best class among the boys; and a SILVER MEDAL, of equal value, to the best pupil of the second-best class among the girls.

IX. BRONZE MEDALS, to the value of TWO GUINEAS, will be divided among all the deserving members of the two best, and the two second-best classes.

X. FIVE GUINEAS, to the Treasurer of the boys' school producing the best class of singers; the same to be paid in aid of the school funds.

XI. FIVE GUINEAS, to the Treasurer of the girls' school producing the best class of singers; the same to be paid in aid of the school funds.

The two latter prizes will be awarded only on the condition that singing shall have been introduced, not merely as confined to one class selected for more careful instruction than the rest, but as part of the moral discipline of the whole school; rendering music, in the shape of correct psalmody, subservient to religious instruction, and, in the form of moral songs, a means of relieving the attention of children, arousing their energies, and promoting among them cheerfulness and good temper.

The prizes will be awarded at the First Annual Meeting of the Subscribers, which will be held in May, 1839, and the trial or examination of the Candidates will be in the preceding month.

### Examiners and Judges of the Candidates:

Mr. TURLE, Organist of Westminster Abbey,  
Mr. E. TAYLOR, Gresham Professor of Music.

Any teacher of singing, desiring to become a candidate, should send immediate notice of

## TO TEACHERS OF SINGING.

his intention, and is requested to do so, at latest, on or before the 25th of MARCH, 1839, to the Assistant Secretary of the Society. The Society will then be enabled to inform every candidate, when suitable arrangements have been made, of the place and time at which he will be expected to attend.

On the day appointed he will be required to bring with him his best pupil from a class to whom he has taught singing and the notation of music, and the ability of this pupil to sing at sight, as representing that of the class to which the pupil belongs, will be tested by the examiners.

Should the pupil thus brought forward exhibit a greater degree of proficiency than other pupils singled out in the same manner from other classes, then the class to which the pupil belongs will, on a subsequent day, be examined, collectively, in reading music and in singing in parts, and if they exhibit a corresponding degree of merit, the prize medals will be awarded to them, and the prizes of money to the teacher by whom they have been instructed.

### MODE OF EXAMINATION.

The best pupil from each class will be required to sing alone, at sight, the air, and afterwards the second-treble part, of a psalm to be composed for the occasion, and harmonized in simple counterpoint, in a major key.

The same pupil, having so far succeeded, will be required to sing, at sight, the first, and afterwards the second-treble part of a simple glee or madrigal, to be composed for the occasion, and to consist of a slow movement in a minor key, and of a moderately quick movement in a major key.

That the attention of the pupil may not be distracted by the words, they will be given to him some days before the trial, to commit to memory.

The pupil having passed creditably through these trials, keeping the time, singing the intervals correctly, and observing a good enunciation, will be examined in his knowledge of the names and uses of the various musical signs, including the different clefs and all that strictly pertains to the notation of music.

The ability to execute a perfect shake, and the knowledge of the principles of chords, and of musical composition, will not be expected, nor will the pupil be required to sing from any other than the treble clef, nor to identify the notes by the terms given to them by the Italians (*sol fa mi do*, &c.), the exclusive use of those terms being discarded by some teachers, and one object of the Society being to give every system a fair trial.

Should the merits of any two of the pupils appear to be equal, their ability to sing the more

difficult intervals will be further tested by notes placed upon a music board, at the discretion of the examiners.

### EXCEPTIONS.

The competition for the prizes will not extend to schools beyond a radius of twenty-five miles from the London Post Office.

It will not extend to boys training for the choir of a cathedral, nor to pupils intended for professional singers, nor to pupils whose parents belong to the profession, nor to schools supported by payments from the scholars exceeding for each the sum of £25 per annum.

The pupil selected for examination must not have been a private pupil of the teacher, but one receiving instruction only at the same time, and in common with the rest of his class, and during periods not exceeding one hour of each day.

The names of the teachers who may become successful candidates will be entered in the books of the Society for recommendation and employment, and the names of all the juvenile vocalists examined, exhibiting decided ability in singing at sight from written music, will be registered for the benefit of Choral Societies requiring the assistance of treble voices.

Music boards,\* 6 feet by 18 inches, with two staves painted in white lines upon a black ground, for teaching the notation of music in schools, may be obtained (Saturdays and Sundays excepted), price 7s. 6d. each, of Mr. Low, Assistant Secretary, at the Boys' School Room, Harp Alley, Farringdon Street; where also may be procured all the tracts and pamphlets published by the Society, with a view of awakening public attention to the importance of diffusing a taste for vocal music as an agent of civilization.†

Applications for teachers, or for further information connected with the objects of the Society, may be made to Mr. Low, at the above address. Written communications from persons desirous of becoming members, or promoting the same objects in other ways, may be forwarded to W. E. Hickson, Hon. Sec., 12, Park Lane, Piccadilly.

\* As described in "First Lessons in Singing and the Notation of Music," a work adapted for class teaching. Sold by Taylor and Walton, J. A. Novello, &c., price 2s.

† Also of Taylor and Walton, Upper Gower Street; J. A. Novello, Dean Street, Soho; H. Hooper, 13, Pall Mall East; Monro and May, Holborn Bars.

